Boston Conservatory of Music

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1938-39

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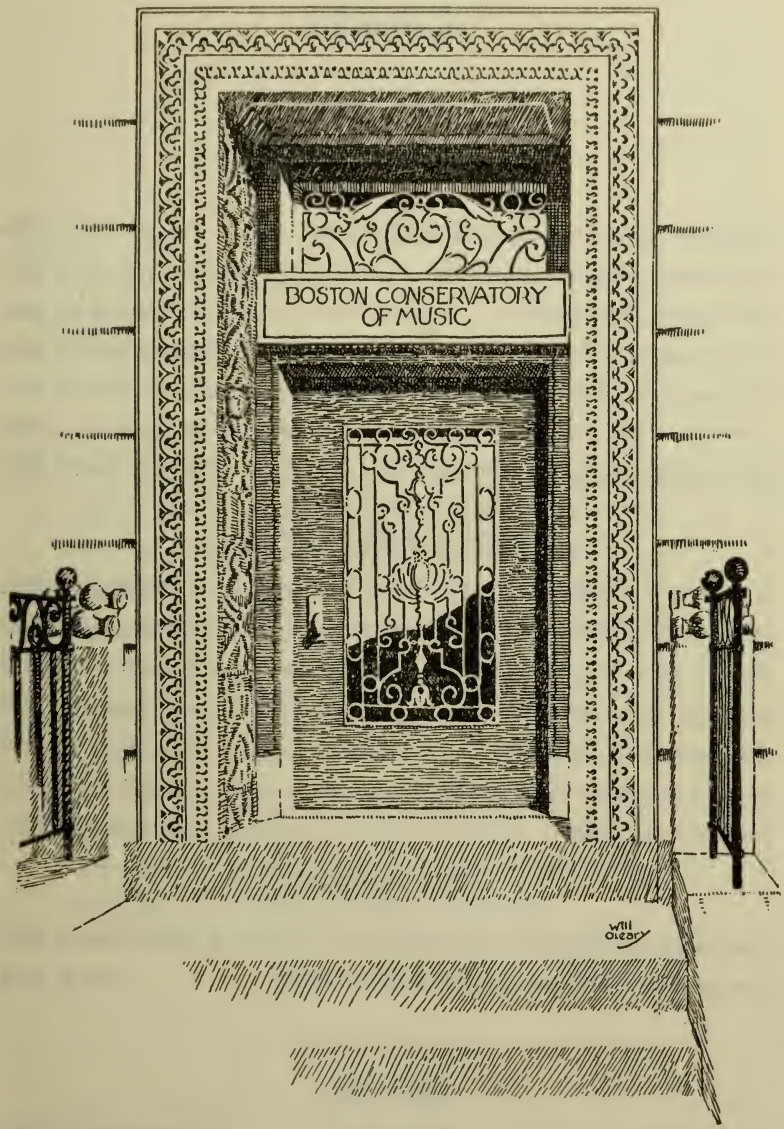

ENTRANCE

Calendar

1938 - 1939

FIRST SEMESTER

Entrance Examinations and Registration	Sept. 12-13, 1938
Instruction begins	September 14, 1938
Columbus Day, holiday	October 12, 1938
Armistice Day, holiday	November 11, 1938
Thanksgiving Day, holiday	November 24, 1938
Christmas Recess	December 23-January 2, 1939
First Semester Examinations	January 16-28, 1939

SECOND SEMESTER

Instruction begins	January 30, 1939
Washington's Birthday, holiday	February 22, 1939
Spring Recess	April 1-9, 1939
Patriots' Day, holiday	April 19, 1939
Memorial Day, holiday	May 30, 1939
Second Semester Examinations	June 5-15, 1939
School-Year ends	June 16, 1939

Instruction available throughout summer	June 19, September 9, 1939
Special Summer Session (six weeks) begins	July 5, 1939

1939 - 1940

First Semester begins	September 11, 1939

Patrons

Mrs. Fred C. Cook, Brookline, Massachusetts
Mr. Emil Enna, Portland, Oregon
Mr. Carl Eppert, Milwaukee, Wisconsin
Prof. Albert Hatton Gilmer, Easton, Pennsylvania
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Mr. Raymond Havens, Boston, Massachusetts
Miss Helen S. Leavitt, Boston, Massachusetts
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Mana-Zucca, Miami, Florida
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Mr. Charles Repper, Boston, Massachusetts
Mr. Charles Skilton, Lawrence, Kansas
Mrs. Warren A. Thorndike, Marblehead, Massachusetts
Mr. Carl Paige Wood, Seattle, Washington

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. After serving for many years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, which post he held until 1866. Mr. Eichberg was a composer of a wide range, in the fields of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained high standing among the leading music schools, attracting students from all parts of the country, and before 1866, is said to have educated some 15,000 pupils. Following Mr. Eichberg's death the Conservatory carried on under the guidance of Herman P. Chelius, pianist and organist of distinction.

The Conservatory was first incorporated under the laws of Massachusetts in 1896. After several unsettled years, during which time reorganizations were effected (1905, 1914, 1920), Agide Jacchia, an honor graduate of the Conservatory of Pesaro, became director in 1920. Mr. Jacchia was a favorite pupil of Mascagni in composition and conducting, and immediately following his graduation he entered upon a brilliant career as conductor. In 1907 he came to America where he held engagements as musical director of opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the "Pops" concerts of the Boston Symphony Orchestra. Mr. Jacchia continued as director of the school until his death in 1932.

Since 1933, the administrative powers of the Conservatory have been vested in the trustees and an advisory board of artistic directors, comprised of five or more prominent members of the faculty. The executive and educational policies of the Conservatory are formulated by the two boards and administered by their respective chairmen.

The Boston Conservatory is operated as a non profit-making institution under a charter of the Commonwealth of Massachusetts and is fully accredited for the conferring of degrees. The Conservatory has for many years been approved by the United States Government as an institution of learning for the training of non-quota foreign students.

For sixteen years the school was located on Huntington Avenue, opposite Symphony Hall. In 1936, it acquired its present building which is admirably located in "The Fenway," one of Boston's most beautiful park systems, and is easily accessible by all means of transportation. While removed from the noise and confusion of the business district, and in a quiet location conducive to good study, the Conservatory is within ten minutes' walking distance from the leading concert halls, including Symphony Hall, and the Boston Opera House. Also in the immediate vicinity are churches representing all the leading denominations, the Boston Public Library which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts, located opposite the Conservatory in The Fenway.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture, which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra, and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of the musical literature, in developing his critical faculties, and imbuing him with an appreciation of, and a desire for, the highest standards in music and its performance.

Administration and Faculty

The Trustees

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LESLIE BABBIN GEORGE C. VIEH
HARLAN F. GRANT NIXON WATERMAN
JONATHAN W. FRENCH, Counselor

Artistic Direction

ALFRED H. MEYER, Chairman
GEORG FIOR GASTON ELCUS
NICOLAS SLONIMSKY WELLINGTON SMITH

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Ester F. Jacchia
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Hugh Alexander
Alfred H. Meyer

PIANO

Catherine Carver
H. Wilfred Churchill
Trannie Yates Coburn
Georg Fior
Nicolas Slonimsky
George C. Vieh

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*Gaston Elcus
Harold B. Doyle
*Daniel Eisler

VIOLA

*Jean Lefranc

VIOLONCELLO

*Jacobus Langendoen

CONTRABASS

*Jean J. Lemaire

HARP

Marie DeMattheis

FLUTE and PICCOLO

*George Madsen

OBOE

Robert C. McKay

CLARINET

*Emil Arcieri
John S. Leavitt

BASSOON

*Raymond Allard

SAXOPHONE
John S. Leavitt

HORN
*Willem Valkenier

CORNET and TRUMPET
*Marcel Lafosse

TROMBONE
*Lucien Hansotte

TUBA
*Eugene Adam

PERCUSSION INSTRUMENTS
*Simon Sternberg

ORCHESTRA, ENSEMBLE, CHORUS
*Jacobus Langendoen Albert Alphin George C. Vieh

SOLFEGGIO
Josef Orosz Donna L. Hitchcock *(for Children)*

HARMONY and KEYBOARD HARMONY
Alfred H. Meyer Albert Alphin

ANALYSIS
Alfred H. Meyer

COUNTERPOINT, COMPOSITION, INSTRUMENTATION
Alfred H. Meyer Nicolas Slonimsky *Jacobus Langendoen

TERMINOLOGY, MUSICOGRAPHY
Josef Orosz

HISTORY OF MUSIC
Catherine Carver

SCHOOL MUSIC METHODS
Jessie P. Drew

THEATRE ARTS
Harlan F. Grant

THE DANCE
Otto Asherman

ENGLISH
Madge L. Scannell, A.B.

FRENCH
Simone Riviere, Sc.B.

GERMAN
Margaret Munsterberg, A.B., A.M.

ITALIAN
Gino Umberto Merluzzi, Sc.D.

PSYCHOLOGY, HISTORY and PRINCIPLES of EDUCATION
Madge L. Scannell, A.B.

FINE ARTS, EUROPEAN HISTORY
Otto Asherman, Ph.D., A.M.

(*Indicates members of the Boston Symphony Orchestra)

EUGENE ADAM (*Tuba*) received his early training at the Nancy Conservatory, and later went to the Paris Conservatory, from which he was graduated with first prize. He played first trombone in the Paris Conservatory Orchestra during its American tour in 1919. He has been a member of the Boston Symphony Orchestra since 1920.

CAROLINE HUDSON-ALEXANDER (*Voice*) began her early singing in her native city of Cleveland, Ohio. When she went to New York City for further preparation for a career on the concert stage, it was her privilege to come under the tutelage of Sir George Henschel, with whom she remained for three years. She not only had the advantage of having the finest vocalization from Sir George, but the study of Lieder, Standard Oratorio and the operas prepared her for the many years of outstanding success on the American concert stage. Mme. Hudson-Alexander has appeared with the New York Philharmonic, the Philadelphia, the Cincinnati, the Cleveland and the Boston Festival Orchestras. She has created the soprano roles in this country of many of the leading oratorios, notably among them being Georg Schumann's "Ruth" and Horatio Parker's "Morven and the Grail."

HUGH ALEXANDER (*Organ*) first studied the organ in Louisville, Kentucky, with Henry U. Woodwin and later with Will C. Macfarlane, organist of St. Thomas' Church, New York City. He has served as organist at the West End Presbyterian Church, New York City, the Fourth Church of Christ Scientist, Cleveland, Ohio, and the Christian Science Benevolent Association, Chestnut Hill, Mass. While in Cleveland he appeared in numerous Bach recitals at the Cleveland Museum of Art.

RAYMOND ALLARD (*Bassoon*) was a pupil of Gustav Dherin, bassoon soloist of the Concerts Colonne Orchestra, and of E. Bordeau, Professor of the Paris Conservatory, where he graduated with first prize in bassoon in 1922. He played with the orchestras at the Opera Comique, Champs Elysses Theatre, and Concerts Colonne. Mr. Allard plays first bassoon with the Boston Symphony Orchestra.

ALBERT ALPHIN (*Theory, Orchestra*) entered the Boston Conservatory in 1920 for the study of piano, voice, organ, and theoretical subjects. After three years he was engaged to teach in the departments of Solfeggio and Theory. He has directed many sustaining and commercial radio programs, emanating from Boston studios; and was, for a time, assistant director of the A Cappella Choir at the Greek Cathedral Church of Boston. In 1927, he organized the National Associated Studios of Music and directed its activities until 1933, when a merger between the Association and the Conservatory was effected, which resulted in his assuming the duties of managing director of the Conservatory. Noteworthy achievements under his guidance have been, the re-organization of the school as non profit-making; the aquisition of property, resulting in the removal of the school to its present desirable location on Fenway Park; and obtaining the power to confer degrees.

EMIL ARCIERI *(Clarinet)* studied clarinet under the best known teachers in America and with Gaston Hamelin in Paris. He has been a member of the Boston Symphony Orchestra since 1920.

OTTO ASHERMAN, Ph.D., A.M. *(The Dance and Academic Subjects)* studied at the University of Vienna, and at the College of Physical Education in Berlin. He studied the dance with Mary Wigman, Rudolf von Laban, and with Kurt Jooss at the Jooss-Leeder School, Dartington, Devon, England. He spent over three years in the Orient (Java, China, Japan) before coming to America. He has appeared in recitals throughout the United States, and has served as dance director, and co-director of dramatics in leading New England schools and colleges.

CATHERINE CARVER *(Piano)* began her piano training at the age of four and was considered a child prodigy. She entered the Boston Conservatory at the age of twelve to study under Hans Ebell and was graduated with highest honors. Immediately following her graduation she made her debut in Boston at Jordan Hall. Miss Carver continued her studies under Carl Friedberg in Europe, and at the Juilliard School, New York, where she won the silver medal for highest honors. She was also winner of the Naumburg Foundation prize and made her New York debut in Town Hall.

H. WILFRED CHURCHILL, Mus.B. *(Piano)* is a graduate of the Boston Conservatory of Music where he studied piano under Hans Ebell. He has appeared as soloist with orchestra and in recital in various New England cities. Mr. Churchill has had wide experience in the field of accompanying and his services are much in demand by local and visiting artists.

TRANNIE YATES COBURN, B.Sc. *(Piano)* is a graduate of the Woman's College of the University of North Carolina where she majored in music. She has also pursued graduate studies at the Boston Conservatory of Music. Miss Coburn teaches in the Preparatory Department.

MARIE DE MATTHEIS *(Harp)* graduated from the Bologna Conservatory, Italy, with first prize in harp at the age of fourteen years. She has played as soloist in orchestra under the direction of Vincent d'Indy, Rhene-Baton, Busser, Ruhlman, and Vigna. Mme. De Mattheis has also toured South America, Spain, France, and Italy in concert.

HAROLD B. DOYLE *(Violin)* is a graduate of the Boston Conservatory of Music. He studied theoretical subjects under Albert C. Sherman, Irma Seydel, and Otto Straub; violin with F. Thillois, Ary Dulfer, and Irma Seydel. In 1931-32 he took a special course in violin playing under the celebrated pedagogue, Professor Otokar Sevcik.

JESSIE P. DREW *(Voice and School Music)* studied voice with Mme. Maria Piccioli, and piano with Amy Balch. She has appeared in concerts throughout the United States and Canada. She studied theoretical subjects with Albert Edmund Brown; music pedagogy and psychology with Cyrus Durgin; and also holds the Music Supervisor's certificate from the Lowell Normal School. Since 1924 she has been Supervisor of Music in the Schools of Watertown, Mass.

DANIEL EISLER *(Violin)* was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

GASTON ELCUS *(Violin)* first studied violin under Joseph Kramer, in Amsterdam. Later, at the Paris Conservatory, he was a pupil of Brun, Marsick, and Nadaud, and graduated with first prize in 1904. He was immediately appointed Concert-master of the "Opera Comique." He has frequently appeared as soloist of the "Societe des Concerts du Conservatoire," the "Concerts Colonne," "Lamoureaux," "Pasdeloup," and "Monte Carlo"; and has been heard in the principal cities of France in joint recital with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, and Paul Parry. For fifteen years he was a member of the Commission of Examinations and Competitions of the Paris Conservatory. He is now a member of the Boston Symphony Orchestra.

MADGE FAIRFAX *(Voice)* studied piano with Max Mayer (pupil of Liszt) and singing with Francis Harford and Marie Brema (of European opera and Bayreuth fame) at the Royal Manchester College of Music, England. She gave numerous recitals and accompanied many well known singers and instrumentalists before coming to this country. She took up her studies again with Wellington Smith of New York and continues her recital work, accompanying, and coaching, being assistant to Wellington Smith at the Conservatory.

GEORG FIOR *(Piano)* studied the piano with Richard Platt, and his professional debut was made in Boston at Jordan Hall in 1919. He has played on the concert stage in both Europe and America, appearing in London, Paris, New York, Berlin, Amsterdam, Boston, Cleveland, Syracuse, Providence and other centers. He has played with such organizations as the Boston Symphony Orchestra, the Cleveland Orchestra. From 1921 to 1928 he taught pianoforte at the College of Fine Arts, Syracuse, N. Y. While there, he gave many recitals including one series outlining the history of piano music from 1700 to modern times. He has written numerous articles for publication and has lectured on music many times.

HARLAN GRANT *(Theatre Arts)* studied at the Boston School of Expression and Dramatic Art and at the Boston Repertory Theatre Workshop. He has played with the Jewett Repertory Company of Boston, the Provincetown Players, and a number of other stock companies. He has directed the Drama Department of the Hecht Neighborhood House, Boston; the Barn Experimental Theatre (Ford Hall Forum); the North Shore Players Guild, and many other groups.

LUCIAN HANSOTTE *(Trombone)* first studied in Geneva where he won honors at the music school of that city. Later, he entered the National Conservatory at Paris; and, after three years, graduated with first prize in trombone. He played in the leading orchestras of Paris, including the "Opera Comique" and "Pasdeloup." He is now a member of the Boston Symphony Orchestra.

DONNA L. HITCHCOCK, Mus.B., *(Preparatory Department)* is a graduate of the Boston Conservatory of Music, where she

majored in organ under Alfred H. Meyer. The courses offered under Miss Hitchcock include creative music for children of pre-school age, and elementary theory for young students.

ESTER F. JACCHIA *(Voice)* studied voice with Mme. Tibernini in Florence, and made her debut in opera in Milan in 1905. She first came to America with the Leoncavallo Opera Company, for a two years' tour of the United States and Central America. She was with the Montreal Opera Company in Canada for four years, and later with the Boston Opera Company. She has also appeared in concerts in various parts of the United States.

MARCEL LAFOSSE *(Cornet and Trumpet)* was graduated with first prize in trumpet from the Paris Conservatory in 1914. He was trumpet soloist with the Opera Comique and the Concerts Colonne orchestras. He has been a member of the Boston Symphony Orcestra since 1926.

JACOBUS LANGENDOEN *(Violoncello)* is recognized as one of the most distinguished musicians of the Boston Symphony Orchestra. Born in The Hague, Netherlands, he began his musical training at the age of fifteen, and was later graduated from the Hague Royal Conservatory in the subjects of cello, harmony, theory, counterpoint, and composition. He has appeared as soloist and conductor in Germany, Holland, and Belgium. His compositions have been performed by the Boston Symphony and other orchestras in America as well as in Europe.

JOHN S. LEAVITT *(Clarinet and Saxophone)* has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

JEAN LEFRANC *(Viola)* studied violin at the Paris Conservatory with Brun and Nadaud. Possessing an unusual gift for the viola, he specialized in this instrument; studied with the celebrated teacher, Laforge; and graduated with first prize. He was viola soloist at the Opera Comique, Concerts Lamoureux, Concerts Colonne, and is now leader of the viola section of the Boston Symphony Orchestra. Mr. Lefranc is recognized throughout Europe and America as one of the finest viola players.

JEAN J. LEMAIRE *(Contrabass)* was a pupil of T. Labra at the Paris Conservatory, from which he graduated with first prize. He was a member of the Concerts Colonne Orchestra for twenty-three years, and has played first bass in the principal orchestras of Paris. He is now a member of the Boston Symphony Orchestra.

GEORGE MADSEN *(Flute)* studied flute under Georges Laurent of the Boston Symphony Orchestra and is a graduate of the New England Conservatory. He has played in various musical organizations and is now a member of the Boston Symphony Orchestra.

GINO UMBERTO MERLUZZI, Sc.D., University of Trieste *(Italian Language and Literature)*, studied at Regio Ginnasio "T. Mannani," (Pesaro); Regio Liceo "Conti Gentili" (Alatri, Roma); Regia Universita "Revoltella" (Trieste). He has served as lecturer and teacher in various American schools and colleges.

ALFRED H. MEYER, A.B., Mus.B., *(Theory of Music and Organ)* was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He was Director of the Conservatory of Music of Tarkio College and Conductor of the Tarkio Oratorio Association; Head of the Departments of Organ and Theory at the State College of Washington; Head of the Music Department of Wheaton College; Assistant Professor of Music at Wellesley College. He is organist of the First Baptist Church of Boston; and lecturer for the Department of University Extension of the Commonwealth of Massachusetts.

ROBERT C. McKAY *(Oboe)* first studied with Alfred Bartel of the Chicago Symphony Orchestra, and later with Clement Lenom of the Boston Symphony. He toured with Sousa's Band and has played both English Horn and Oboe with the People's Symphony Orchestra, of Boston, being first oboist of this organization for a number of years.

PEARL BATES MORTON *(Voice)* received her training under such distinguished teachers as Arturo Vita, Frank LaForge, and others. She has made many concert and recital appearances in principal cities on the east and west coasts.

MARGARET MUNSTERBERG *(German)* obtained the A.B. and A.M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, His Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

JOSEF OROSZ *(Solfeggio, Terminology and Musicography)* received the Piano Instructor's Diploma from the Boston Conservatory of Music in 1928. Immediately following his graduation he accepted an engagement as pianist and assistant conductor at the Paramount Theatre, Toledo, Ohio, where he remained for two seasons. Mr. Orosz also holds a Diploma as an honor graduate of the Boston Conservatory in trombone, which instrument he has played with the Boston Symphony Orchestra in the "Pop Concerts."

GIOVANNI POLESE *(Voice)* was graduated with first prize from the Benedetto Marcello Conservatory in Venice and was engaged as leading Baritone in the principal theatres of Europe, singing French, German, and Italian roles. He was brought to the United States by Oscar Hammerstein and was for three seasons with the Boston Opera Company, and for eight years with the Chicago Civic Opera Company.

SIMONE RIVIERE *(French)* received the Bachelor of Science degree at the University of Bordeaux, and has had many years of successful teaching experience. She is head of the French Department of the Chestnut Hill School and various centers of adult education.

MADGE LESLIE SCANNELL, A.B. *(Academic Department)* studied at Bates College and is a graduate of the University of Illinois. She pursued graduate study at the University of Illinois,

Boston University, and Cambridge University at Cambridge, England.

*MYRNA SHARLOW *(Voice)* has had a distinguished career in the operatic and concert fields. Since the memorable event of her debut with the Boston Opera Company at the age of eighteen when she sang the role of Mimi in "La Boheme" in the place of Nellie Melba, she has been, without interruption, a member of the different major opera companies. Her tours have taken her throughout this country and to the principal music centers abroad. She has been acclaimed by press and public alike as one of the greatest of American sopranos. Engagements include the Chicago Civic Opera; Boston Opera; Royal Opera, Covent Garden, London; San Carlo Opera; Cincinnati Summer Opera; and the Metropolitan Opera, New York.

* In London, season 1938-39

NICOLAS SLONIMSKY *(Composition and Piano)* studied at the St. Petersburg Conservatory in the piano classes of Vengerova, and theory of composition under Kalafati and Steinberg. In 1927 he founded the Chamber Orchestra of Boston. He has conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest, and other musical centers. He gives a series of lectures annually on modern music at the University Extension Classes, in the Boston Public Library. Mr. Slonimsky has composed a number of works for voice and various instruments; his studies in "Black and White" for pianoforte represent consistent two-part counterpoint in perfect concords.

WELLINGTON SMITH *(Voice)* has appeared repeatedly as soloist with the Handel and Haydn Society, the People's Choral Union, the Cecilia Society of Boston, as well as various combinations of the Boston Symphony, and many of the important choral organizations and music festivals. Other important engagements have been with the Detroit Symphony, Cleveland Symphony, New York Symphony, the New York Philharmonic Orchestra under Mengelberg, the Little Theatre Opera Company, and the Philadelphia Opera Company. Mr. Smith has achieved much success and distinction as a teacher of singing; some of his pupils have won the most coveted prizes offered for singers, and have entered the concert and opera field where they are appearing with success.

SIMON STERNBERG *(Percussion)* completed the percussion course under Thomas B. Senia, a former member of the Boston Symphony Orchestra. He studied harmony at Boston University, and theory and instrumentation with S. Gallo. He has been a member of the Boston Symphony Orchestra for a number of years.

WILLEM VALKENIER *(Horn)* is a graduate of the Conservatory of Rotterdam. He has played in the principal orchestras of Holland, Austria, Germany, Spain, and is now a member of the Boston Symphony Orchestra.

GEORGE C. VIEH *(Piano)* was graduated with Highest Honors from the Vienna Conservatory. He has had charge of the Pianoforte Departments in many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

General Information

ADMISSION

Any person is eligible to apply for admission as a student without restriction of nationality, race, or creed.

PREPARATORY DEPARTMENT: No previous training in music is required for admission to the Preparatory Department, and students of all ages may be accepted. Applicants, who have had training, are classified upon entrance, according to their grade of advancement.

DEGREE and DIPLOMA COURSES: Application for admission to the degree or diploma course must be made on a special form provided by the Conservatory. Information obtained by means of the application and other confidential reports must satisfy the director of admissions that the candidate is fully qualified to pursue the Freshman year work. An official transcript of high school record must accompany the application, or be presented upon entrance, showing that the candidate has graduated having completed a minimum of fifteen units as follows:

English	3 units
*Languages (1 unit may be Latin)	3 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History and Civics	1 unit
Sciences	1 unit
Electives (of the electives 3 units may be in music)	5 units
Total	15 units

* French, German, Italian, Spanish

Applicants of exceptional ability who are deficient in the academic entrance requirements may be accepted, providing such deficiency can be removed during the first year of study.

CERTIFICATE COURSE: There are no specific academic requirements for admission to the certificate course, but a high school education or equivalent is recommended. Upon entrance, candidates must give evidence by examination in their major subject (voice or instrument) of their ability to pursue the course. Application for admission to the certificate course may be made on a special form which will be sent upon request.

ADVANCED STANDING: Students desiring to transfer from accredited institutions should have a transcript of record sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance only.

Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examinations minimize the number of credits that must be earned for the degree or diploma.

RECEPTION HALL

LIBRARY FIREPLACE

RECITAL STUDIO

CONSOLE OF PIPE ORGAN

SPECIAL STUDENTS: A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject for which he is qualified; the minimum enrollment being for a term of ten weekly private lessons. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

THE SEMESTER HOUR

The basis of credit is the semester hour unit. A semester hour in applied music (voice or instrument) is granted for three hours a week of practice during one semester, plus the necessary individual or class instruction. A semester hour in theoretical, historical, or academic subjects is granted for one class lesson and two hours study per week.

DEGREES, DIPLOMAS, and CERTIFICATES

Students may major in either of the following subjects leading to the degree or diploma: Voice, Organ, Piano, Violin, Viola, Violoncello, Contrabass, (other orchestral instruments), Composition, and Public School Music.

The degree of **Bachelor of Music** is conferred upon students who have completed the required four-year course with a minimum of one hundred twenty semester hours credit. Thirty semester hours must be earned in resident study.

The **Conservatory Diploma** is conferred upon students who have completed the required four year course with a minimum of one hundred four semester hours credit. Twenty-six semester hours must be earned in resident study. The degree and diploma courses are identical, with the exception that fewer academic subjects are required in the diploma course.

The **Certificate** is awarded to students who have completed the prescribed three-year course of study with a major in applied music (voice, piano, organ, or an orchestral instrument) and the following supplementary subjects:

Piano (if not the major subject), two years; Solfeggio; Harmony; Keyboard Harmony; Analysis (Harmonic and Formal); History of Music; Attendance at Choir or Orchestra, two years.

Candidates for the degree or diploma with a major in applied music must give a recital in their Senior year and submit a thesis on an appropriate subject.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take the examinations given at the end of each semester. Preparatory and Special students must take the examinations if they wish an official record kept of work completed. Students whose records are unsatisfactory will not be admitted to the examinations.

The method of marking is as follows: A, excellent; B, good; C, fair; D, conditioned; E, failure. To graduate with honors a student must maintain an average grade of B or better throughout his course.

PRACTICE ACCOMMODATIONS

Practice rooms are available in the Conservatory at moderate fees. Piano practice may be obtained at rates ranging from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour. Woodwind and brass instruments may be rented at the rate of $2 per month, and up.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Credit toward graduation may be obtained by evening study, provided a satisfactory examination is passed in each subject pursued.

SUMMER INSTRUCTION

Instruction in the various subjects offered at the Conservatory is available during the summer from June 15 to September 15. Credit towards the degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school-year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

A special bulletin of the Summer School is issued the first of April of each year.

SCHOLARSHIPS

Scholarship assistance is awarded annually to a limited number of students who show evidence of exceptional ability, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantages.

RECITALS, CONCERTS, ART EXHIBITIONS

RECITAL CLASSES: These classes are held frequently and give the students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (Not open to the public.)

STUDENTS' RECITALS: Throughout the school-year recitals are given by advanced students and those performing most commendably in the recital classes. Being open to the public, these recitals give students an opportunity to gain poise and experience so necessary to their development.

FACULTY RECITALS: Each year a series of faculty recitals is given. These are open to the students without charge, and to the public, upon invitation.

CONCERTS: A number of concerts by the Conservatory Orchestra, ensembles, and other groups is given during the year. Members of the faculty, advanced students, and guest artists frequently appear as soloists on these programs.

ART EXHIBITIONS: During the season of 1937-38 the Conservatory inaugurated the practice of sponsoring monthly art exhibitions. The works shown represent both the old and modern schools and include oil and water color paintings, lithographs, and drawings. A feature of each exhibition is the lecture by an authoritative speaker followed by informal discussion.

RESIDENCE

The Boston Conservatory of Music desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains if notice is sent to the Conservatory of their time of arrival.

An attractive residence for women students is located adjacent to the school overlooking beautiful Fenway Park. There are, also, desirable accommodations for a limited number of students in the Conservatory Building. All rooms are completely furnished with the exception that occupants are expected to supply their own blankets.

It is expected that the students will conduct themselves properly at all times. Freedom, consistent with the best interests of the school and the students themselves is extended to all subject to any restrictions parents or guardians may wish to impose in individual cases.

Room reservation should be made as soon as the student is notified that his application for admission has been accepted. A reservation implies that the student will occupy the room throughout the school-year.

The rates for room and meals (only breakfast and dinner served on Sundays) are:

Single Room	$12 to $18 per week
Double Room	$12 to $16 per week

The Secretary also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from $5 to $8 per week. Personal assistance will gladly be given to students on their arrival, in selecting such accommodations.

The Conservatory does not approve of girls living in unchaperoned apartments.

STUDENT EMPLOYMENT

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who is desirous of a musical career. However, any student who contemplates studying in Boston is strongly advised not to come without provision for at least one semester's maintenance and tuition. During this time if one has ability and industry he should be able to establish such connections as will add considerably to his resources and make possible the succeeding years of study. Students who find it necessary to earn part of their expenses while attending school are advised not to attempt the full course schedule.

The Conservatory gives part-time employment to its quota of students under the National Youth Administration.

Outline of Courses

LEADING TO THE DEGREE BACHELOR OF MUSIC AND TO THE CONSERVATORY DIPLOMA

(**Indicates subjects not required in Diploma Course*)

WITH MAJOR IN VOICE

FRESHMAN	Semester hours
Voice	8
Piano	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

SOPHOMORE	Semester hours
Voice	8
Piano	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
Modern Language	4
	32

JUNIOR	
Voice	8
Analysis	4
*Counterpoint I	4
Chorus	2
History of Music	4
Modern Language	4
*Psychology	4
	30

SENIOR	
Voice	12
Opera Class	2
*Composition I	4
Chorus	2
Modern Language	4
Fine Arts	4
	28

WITH MAJOR IN ORGAN

FRESHMAN	Semester hours
Organ	8
Piano	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

SOPHOMORE	Semester hours
Organ	8
Piano	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
English II	6
*Modern Language	4
	32

JUNIOR	
Organ	8
Piano	4
Analysis	4
Counterpoint I	4
History of Music	4
*Psychology	4
Chorus	2
	30

SENIOR	
Organ	12
*Counterpoint II	4
Composition I	4
Orchestration I	2
Conducting	2
*Fine Arts	4
Chorus	2
	30

WITH MAJOR IN PIANO

FRESHMAN	Semester hours
Piano	12
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

JUNIOR	
Piano	12
Analysis	4
Counterpoint I	4
Ensemble	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Piano	12
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
*Modern Language	4
	32

SENIOR	
Piano	12
Composition I	4
Orchestration I	2
Conducting	2
Ensemble	2
Fine Arts	4
*Academic Elective	4
	30

WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

FRESHMAN	Semester hours
Major Instrument	8
Piano	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

JUNIOR	
Major Instrument	12
Analysis	4
Counterpoint I	4
Orchestra, Ensemble	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Major Instrument	8
Piano	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
*Modern Language	4
	32

SENIOR	
Major Instrument	12
Composition I	4
Orchestration I	2
Conducting I	2
Orchestra, Ensemble	2
Fine Arts	4
*Academic Elective	4
	30

WITH MAJOR IN COMPOSITION

FRESHMAN	Semester hours
Piano	8
String Instrument	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
English I	6
*Modern Language	4
	32

JUNIOR	
Piano	4
Brass Instrument	4
Analysis	4
Counterpoint II	4
Composition I	4
Orchestration I	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Piano	4
Woodwind Instrument	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
Counterpoint I	4
*English II	6
	28

SENIOR	
Composition II	12
Orchestration II	6
Conducting I	2
Chorus, Orchestra	2
Fine Arts	4
*Elective (minimum)	4
	30

Description of Subjects

SOLFEGGIO

SOLFEGGIO I: Elementary Theory: Notes, rests, clefs, time signatures. Diatonic, chromatic, and whole-tone scales; Intervals; Dynamics; Ornaments. Rhythmical articulation in the G and F clefs. Jacchia: Ear-training Exercises; Dannhauser: Books I and II (Sight-singing). Rhythmic, melodic, and harmonic dictation.

Two hours weekly; credit, two hours each semester.

SOLFEGGIO II: Rhythmical articulation in all clefs. Dannhauser: Books II and III. Sight singing: Four part songs, Canons, Bach Chorales. Transposition, dictation.

Two hours weekly; credit, two hours each semester.

HARMONY

HARMONY I: Preliminary definitions. Scales: major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads.

The dominant seventh chord and its inversions. Simple modulation.

Two hours weekly; credit, two hours each semester.

HARMONY II: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords; Ninth chords.

Chromatically altered chords. Suspension and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles.

Two hours weekly; credit, two hours each semester.

KEYBOARD HARMONY

Prerequisite, Harmony I

A supplementary course to Second Year harmony. The playing of harmonic progressions at the keyboard in all major and minor keys. Modulation.

One hour weekly; credit, one hour each semester.

ANALYSIS

HARMONIC: Analysis of progressions involving the various chords and non-harmonic tones. Representative works from various historic periods will be analyzed for their harmonic content.

FORMAL: Phrasing: figure, motive, phrase, period. Liedforms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms: the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT

COUNTERPOINT I: Two, three, and four-part counterpoint in all species. Imitation. The choral prelude and invention.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT II: Double counterpoint. Canons in two parts with and without free moving parts. Fugues in two, three and four parts.

Two hours weekly; credit, two hours each semester.

ORCHESTRATION

ORCHESTRATION I: A study of the nature of the various orchestral instruments singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

ORCHESTRATION II (private instruction only): Scoring for orchestras, bands, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

COMPOSITION

COMPOSITION I: Composition in the smaller forms for voice, piano, and other instruments, supplemented by an analysis of representative works in these forms.

COMPOSITION II (private instruction only): Intensive study in the larger forms: Concerto, sonata, symphony.

Credit in advanced composition is established in accordance
One hour weekly; credit, one hour each semester.
with the amount of work taken.

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;
(2) an example of sonata-form for piano or for an ensemble combination;
(3) a motet or large anthem for chorus with or without solos;
(4) not less than five works in smaller forms—piano pieces, songs or solos for orchestra instruments.

CONDUCTING

CONDUCTING I: The organization of the orchestra and band; score reading; interpretation; conducting. The organization of choirs; classification and care of voices; score reading and conducting of choral works. Repertoire.

One hour weekly; credit, one hour each semester.

CONDUCTING II: For those who wish to specialize in the field of conducting, the course may be extended to include a wide variety of the larger orchestral and operatic works. Advanced students are given an opportunity to conduct both the orchestra and choir.

Credit in advanced conducting is established in accordance with the amount of work taken.

ORCHESTRA

All students who are sufficiently advanced are required to attend rehearsals and public performances of the Conservatory Orchestra. During the season a number of the larger orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester.

ENSEMBLE

String, woodwind, and brass ensembles are formed with sufficiently advanced students of these instruments and afford students invaluable experience in chamber music and orchestral playing.

Two hours weekly; credit, one hour each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, one hour each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of Grand Opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

DRAMATIC ART

A special one-year course designed to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage.

One hour weekly; credit, one hour each semester.

TERMINOLOGY and MUSICOGRAPHY

The vocabulary studied in Terminology is comprised of a selected list of approximately 1,000 of the more commonly used musical terms. Correct pronunciation, spelling, and usage of these terms is especially stressed. The work in Musicography is designed to give training in accurate manuscript writing with correct usage of all musical symbols and abbreviations.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the History of Music from its beginning to the present time. Characteristic works of the composers of the various periods and schools are discussed and performed, with considerable attention being given to contemporary movements. The aim of the course is to enable the students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading from the histories of Dickinson, Pratt, and other works.

Two hours weekly; credit, two hours each semester.

Academic Subjects

ENGLISH

ENGLISH I (Composition)

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

ENGLISH II (Literature)

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

MODERN LANGUAGES

ELEMENTARY FRENCH, GERMAN, or ITALIAN

Grammar, dictation, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

INTERMEDIATE FRENCH, GERMAN, or ITALIAN

Grammar, composition and dictation continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

ADVANCED COURSES in English, or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit in advanced courses is granted in accordance with the amount of work taken.

PSYCHOLOGY

The course deals primarily with the more modern developments in psychology. The theories of Freud, Adler, and Jung in regard to the development of the emotional life are discussed. The theory of intelligence tests beginning with the work of Binet, and with some reference to the practical significance of such tests from the teacher's standpoint is discussed. While the course is particularly designed for those students who intend to teach later, emphasis is also given to those aspects of modern psychology which are of use to the community as a whole, so that it is of interest and value to the general student.

Two hours weekly; credit, two hours each semester.

EUROPEAN HISTORY

A general survey of European history from the Roman Empire to the Peace of 1919, with special emphasis on the periods of the Renaissance, the Reformation, and the Seventeenth Century. Collateral reading and written reports.

Two hours weekly; credit, two hours each semester.

HISTORY and PRINCIPLES of EDUCATION

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Three hours weekly; credit, three hours each semester.

FINE ARTS

A general and comparative survey of the beginning and development of the art impulse in all of its various expressions and forms; painting, sculpture, architecture, and the minor arts. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

Applied Music Courses

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN:

Fundamentals of tone production: breathing; study of the resonance cavities as applied to the amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE:

Vocalises continued. Diction of one foreign language. Songs in English and one foreign language.

JUNIOR:

Vocalises continued. Diction of another foreign language. Interpretation of moderately difficult songs in English and foreign languages. Study of the recitative.

SENIOR:

Vocalises continued. Diction of one more foreign language, also the grammar of one other, sufficient to make English translations of simple poems. Study of old and modern songs, oratorio, opera, and repertoire.

ORGAN

This course is open to students who have completed Part II of the preparatory course in piano or its equivalent.

FRESHMAN:

The elements of registration.
Organ touch, manual and pedal.
Barnes: Organ School. First part of Nilson: Pedal Studies;
Carl: Masterstudies for Organ.
Faulkes: Idylle in D flat and other small pieces.
Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

SOPHOMORE:

Nilson: Pedal Studies. Carl: Masterstudies completed.
Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major.
Mendelssohn: Sonatas Nos. 2 and 6.
Rheinberger: Sonata No. 4.
Franck: Andantino in G minor; Cantabile. Similar pieces.

JUNIOR:

Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.
Boellman: Suite Gothique. Borowsky: Sonata No. 1.
Sonatas by Guilmant, Mendelssohn, Rheinberger.

SENIOR:

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.

Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

PIANO

FRESHMAN:

Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers.

Scales and arpeggios.

SOPHOMORE:

Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert.

Major and minor scales in double thirds, double sixths, and double octaves.

JUNIOR:

An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto.

Scales and arpeggios in all forms for purpose of virtuosity.

SENIOR:

One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examination.

VIOLIN

FRESHMAN:

Sevcik, Op. 8 (Preparatory to shifting) and Op. 9, (Preparatory to double stops). Sevcik, Op. 2: Bowing exercises (selected). Nadaud; Practical Scales (Continued). Mazas, Etudes, Book I. Selected Solos. Concertos: Viotti No. 23, Mozart, G major. Classical Sonatas; Sight reading, Ensemble Playing.

SOPHOMORE:

Sevcik, Op. 8 and Op. 9 (Continued). Sevcik, Op. 2 (Continued). Nadaud; Practical Scales (Continued). Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas; Sight Reading; Ensemble Playing; Orchestra.

JUNIOR:

Sevcik, Op. 1, Books III and IV. Etudes: Fiorillo, Rode and Rovelli. Selected Solos. Concertos: Wieniawski, D minor; Spohr, No. 8; Beethoven, Classical Sonatas. Sight Reading; Ensemble Playing; Orchestra.

SENIOR:

Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini. Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaikowsky. Bach: Sonatas for Violin alone. Sight Reading; Ensemble Playing; Orchestra.

VIOLA

FRESHMAN:

All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE:

Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR:

Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR:

Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN:

Studies by Dotzauer and Grutzmacher. Sonata by Boccherini. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE:

Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Golterman: Third and Fourth Concertos.

JUNIOR:

Dotzauer: 24 Daily Studies, Op. 155 Part 4. Schultz: Classics (2 volumes). Concertos by Golterman, Lalo, Saint-Saens.

SENIOR:

Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Corelli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN:

Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE:

Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

CLASS IN VIOLIN PLAYING
Gaston Elcus, Instructor

CLASS IN THE INTERPRETATION OF SONG
Wellington Smith, Instructor

OTTO ASHERMAN

SCENE FROM "DEATH TAKES A HOLIDAY"
(Drama Department)

JUNIOR:
Scales and broken triads in all positions. Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.
SENIOR:
Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN:
Etudes by Boscha, Snoer. Nademan: Sonatinas. Godefroid: Fantasie. Oberthur: Seranade. Hasselmans: Berceuse.
SOPHOMORE:
Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.
JUNIOR:
Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.
SENIOR:
Studies by Bovio: Labarre: Dizi. Orchestral works, solos, Concertos with orchestra.

FLUTE

FRESHMAN:
Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.
SOPHOMORE:
Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.
JUNIOR:
Virtuosity exercises by Anderson, Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concerts by Mozart.
SENIOR:
Sonatas; Suites; Concertos; Modern compositions. Studies of orchestral works.

OBOE

FRESHMAN:
Barrett, Method Part II. Sellner, Method Part I.
Exercises and scales. Reed making. Easy solos.
SOPHOMORE:
Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.
JUNIOR:
Explanation and study of the English Horn.
Methods for Oboe by Hugo and Ferling.
SENIOR:
Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN:

Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsh, Vol. I and II. Solos by Edward German.

SOPHOMORE:

Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR:

Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR:

Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN:

Bourdeau, Method Part I. All scales and arpeggios. Exercises; Reed making. Selected solos.

SOPHOMORE:

Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.

JUNIOR:

Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.

SENIOR:

Studies by Espaignet, Gavinies, Nazarino Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart, Hassler; Cols; Concertstuck.

HORN

FRESHMAN:

Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE:

Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces in Interpretation. Transposition.

JUNIOR:

Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR:

Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN:

Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE:

Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR:

Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR:

Studies for the development of style and phrasing Arban, Method. Balay, Artistic Studies.
Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE and TUBA

FRESHMAN:

Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE:

Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR:

Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR:

Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN:

Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE:

The Tympani: tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR:

More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR:

Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

School Music Department

Candidates for the degree of Bachelor of Music, or diploma, with School Music as a major, must fulfil all entrance requirements as set forth under admission. They are required to pursue subjects in applied music in such a way that at the end of the course they will be able to:

(1) pass a comprehensive piano examination on the material as outlined in Part II of the Preparatory piano course, playing at least four compositions from memory by the composers mentioned; also pass a test in sight playing of piano accompaniments, equivalent in difficulty to that of standard school music material;

(2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice and accurate intonation;

(3) pass an examination in the playing of an orchestral instrument (minimum of four semester hours' credit required).

SCHOOL MUSIC I: The study of methods of presenting music in the elementary grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. The training of children's voices; principles of correct tone production; treatment of monotones and conservng of the child's voice. Classroom management.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC II: The further study of this subject as applied to junior and senior high schools; materials used; methods of teaching harmony in the high school. Public school administration as applied to the teaching of music; class organization; seating plans; discipline; methods of conducting teachers' meetings.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC III: Chorus, Orchestra, Band. The organization of school choruses and glee clubs; methods of voice classification; instruction in the correct use of the voice for group singing; seating plans; discipline; study of suitable repertoire.

The organization of school orchestras and bands; seating arrangement; methods of conducting rehearsals; discipline; orchestra and band repertoire. The presentation of school concerts, operettas, etc. Students of this course must attend rehearsals of the Conservatory chorus and orchestra, and, when sufficiently advanced in the technique of conducting, will be required to conduct both groups.

Two hours weekly; credit, two hours each semester.

PRACTICE TEACHING I: Teaching under the direction of the supervisor in the Conservatory classroom; observation of music teaching in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. During the second semester students must plan to have at least one morning weekly free for visiting schools.

Credit, two hours each semester.

PRACTICE TEACHING II: A continuation of the work outlined in Practice Teaching I; actual teaching in public schools under supervision. Students must reserve two days weekly for observation and teaching; and one hour weekly, for reports and discussion at the Conservatory classroom.

Credit, two hours each semester.

MUSIC APPRECIATION METHODS: Detailed lesson plans for the presentation and teaching of music appreciation in the elementary, junior, and senior high school grades.

Two hours weekly, one semester; credit, two semester hours.

INSTRUMENTAL CLASS METHODS: Instrumental class teaching; methods and materials used; technical problems involved in playing the various instruments; organization of the school classes; observation of instrumental class teaching in the schools of Boston and vicinity.

One hour weekly; credit, one hour each semester.

CONDUCTING: The principles of conducting as applied to chorus, orchestra, and band; conducting technique; score reading; interpretation; repertoire; conducting of the Conservatory chorus and orchestra. This course must be taken concurrently with School Music III.

Two hours weekly; credit, two hours each semester.

OUTLINE OF GENERAL SUPERVISOR'S COURSE

FRESHMAN	
*Applied Music	8
Solfeggio I	4
Harmony I	4
Terminology and Musicography	2
Dramatic Art	2
English I (Composition)	6
Modern Language	4
Chorus, Orchestra	1
	31

JUNIOR	
*Applied Music	6
Analysis (Harmonic and Formal)	4
Counterpoint I	4
School Music II	4
Practice Teaching I	4
Instrumental Class Methods	2
History of Music	4
History and Principles of Education	6
Chorus, Orchestra	1
	35

SOPHOMORE	
*Applied Music	8
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
School Music I	4
English II (Literature)	6
Psychology	4
Chorus, Orchestra	1
	33

SENIOR	
*Applied Music	4
School Music III	4
Practice Teaching II	4
Music Appreciation Methods	2
Instrumentation	4
Conducting	4
European History	4
Fine Arts	4
Chorus, Orchestra	1
	31

(*Voice or Instrument)

Dance Department

PROFESSIONAL and TEACHERS' COURSE

This Course includes thorough training in both the traditional and modern forms of the dance.

GRADE I

Gymnastics of the Dance; Technique; Rhythmic studies; Simple group dances.

GRADE II

Gymnastics, Technique, and Rhythmic studies continued. Elementary ballet exercises; Improvisation; Analysis and study of dances (group and solo).

GRADE III

Gymnastics, Technique, and Rhythmic studies continued. Advanced ballet technique. Character dancing. Pantomime.

GRADE IV

Continuation of the work embodied in Grade III; intensive work in dance composition.

A Certificate will be awarded upon the satisfactory completion of a minimum of 90 semester hours as follows:

The Dance	48
Piano	8
Solfeggio	8
Dramatic Art	2
English I and II	12
Psychology	4
Fine Arts	4
Elective	4
	90

The work for children includes rhythmic studies and exercises, solo and group dances.

Theatre Arts

The courses in the department of Theatre Arts are designed to afford a limited number of students a thorough professional training in the entire work of the theatre—acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the students in informal session.

First Year (*Five hours weekly, not including rehearsals*)

Acting

The major work of all students in the department. Classic and Modern Plays.

Stage Craft—Make-Up

Lectures and laboratory sessions in technical problems of the theatre,—production methods, stage technicalities, scenic design and execution, lighting and costuming.

Voice and Diction

Dancing and Fencing

Developing a simple effective physical technique resulting in increased poise.

History of the Theatre

A lecture course affording a comprehensive survey of the theatre from earliest times to the present.

Second Year (*Five hours weekly, not including rehearsals*)

Acting, Stage Craft, Voice and Diction, Continued.

Modern Drama

A study and appreciation of the best contemporary European, English and American Drama.

A Certificate will be awarded upon completion of the two-year course.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are specially designed to prepare students who are desirous of qualifying for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, piano, and all orchestral instruments. Courses in elementary theory, harmony, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and the dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other equivalent material to that outlined, according to the needs of the individual student.

VOICE

Students, under sixteen years of age, must first have an audition and conference with a member of the vocal staff before being accepted for voice study.

PART I:

Fundamentals of tone production.
Principles of breathing, and attack of tone.
Vocalization on the various vowels.
Boston Conservatory of Music, Thirty-six vocalises.
Easy songs in English.

PIANOFORTE

PART I:

Beyer, Elementary Method; Williams, Method for Beginners. Diller-Quaile, First and Second Solo Book. Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes, (M.M. quarter note 144).

PART II:

Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn,

Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of tonic seventh, dominant seventh, and diminished seventh chords, to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

PART I:

Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Laighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected Solos.

PART II:

Sevcik, Op. 6, Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc. Sight Reading.

VIOLA

PART I:

Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

PART II:

Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

PART I:

Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

PART II:

Lee, Studies Part II and III; Studies by Dotzauer, Klengal, and others. Scales through three octaves. Concertinas by Romberg and Galterman. Selected solos.

CONTRABASS

PART I:

Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

PART II:

Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

PART I:

Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

PART II:

Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

PART I:

Tone production; sustained tones; single tonguing. Scales. Altes, Method Part I.

PART II:
All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy Solos.

OBOE

PART I:
Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

PART II:
Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

CLARINET

PART I:
Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

PART II:
Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

PART I:
Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

PART II:
Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

HORN

PART I:
Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

PART II:
Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

TRUMPET

PART I:
Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

PART II:
Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE and TUBA

PART I:
Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

PART II:
Exercises in staccato, legato, and slurred playing. Scales and chords. Studies by Dieppo.

PERCUSSION

PART I:
Snare Drum: practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

PART II:
Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

Calendar of Events, 1937-38

(Open to the Public)

1937

OCTOBER
8—Student Recital: Gilda Drago, pianist.

NOVEMBER
14—Students' Recital: Edna Merritt, contralto; Howard Harrington, tenor.
19—Students' Recital: Kathryn van Renssalaer Semple, soprano; Edward Rubes, violinist.
30—Students' Recital.

DECEMBER
14—Students' Recital.
16—Annual Christmas Party and Dance.
19—Faculty Recital: "Christmas Candlelight Program." Caroline Hudson-Alexander, soprano; Hugh Alexander, organist.

1938

JANUARY
11—Students' Recital.
25—Faculty Recital: Madge Fairfax, mezzo-soprano.
28—Opening of First Art Exhibit: Oil paintings courtesy of Guild of Boston Artists.
30—Concert: Conservatory Orchestra. Conductor, Albert Alphin; Soloist, Rose Hamlin, soprano.

FEBRUARY
3—Students' Recital.
8—Faculty Recital: H. Wellington Smith, baritone.
10—Lecture on First Art Exhibit: Clara Voos Nilsson.
15—Students' Recital.
19—Opening of Second Art Exhibit: Oil and water-color paintings courtesy of Guild of Boston Artists.
20—Faculty Recital: Georg Fior, pianist.
25—Students' Recital, Preparatory Department.

MARCH
3—Lecture on Second Art Exhibit: Clara Voos Nilsson.
6—Concert: Conservatory Orchestra. Conductor, Albert Alphin; Soloist, Rand Smith, baritone.
11—Lecture: The Art of Make-up; Charlotte Alexander, representing Elizabeth Arden Studios.
19—Opening of Third Art Exhibit: Water-colors, drawings, lithographs.
20—Faculty Recital: Gaston Elcus, violinist; Nicholas Slonimsky, pianist.
27—Reception and Tea for members of Metropolitan Opera Company. Musical program by Conservatory String Ensemble. Conductor, Albert Alphin.

APRIL
10—Faculty Recital: Catherine Carver, pianist.
12—Lecture on Third Art Exhibit: Clara Voos Nilsson.
30—Opening of Fourth Art Exhibit: Oil paintings by Alexis Arapoff.

MAY
10—Lecture on Fourth Art Exhibit: Alexis Arapoff.
14—Opening of Fifth Art Exhibit: Abstract paintings.
15—Concert: Conservatory Orchestra; Paul Held, conductor. Soloists: Pearl B. Morton, soprano; Marcel Lafosse, trumpet; Hazel Hallett, pianist.
18—Student Recital: David Murray, baritone.
22—Students' Recital.

JUNE
1—Student Recital: Rand Smith, baritone.
3—Student Recital: Donna L. Hitchcock, organ.
8—Student Recital: Zabelle Sarkisian, soprano.
10—Students' Recital.
16—Student Recital: Trannie Yates Coburn, pianist.
17—Graduation. Students' Recital (evening).
18—Students' Recital, Preparatory Department.
22—Sudents' Recital.

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee of one dollar.

Students will not be accepted for fewer than ten lessons in private instruction or a minimum of one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor, the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

Candidates for the degree, diploma, and certificate are required to do their daily practice at the Conservatory when schedules and accommodations permit.

All lessons must be taken in the Conservatory studios and class rooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, no money can be refunded.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition

When schedules and accommodations permit, each student may be given the privilege of choosing his instructor in the major subject (voice or instrument). As the rates vary with the different instructors, so the tuition charges for the semester must necessarily vary according to the instructor elected for the major subject.

The fees here set forth are for a semester of twenty weeks and include all necessary private and class instruction as outlined in the respective courses.

The Degree Course (Bachelor of Music)	$200; $225; $250; $300
The Diploma Course	$190; $200; $225; $250
The Certificate Course	$150; $175; $200; $250
SCHOOL MUSIC—Degree Course	$240; $275

For part-time students the tuition per semester of twenty weeks is as follows:

CLASS INSTRUCTION		hours weekly
Solfeggio	$25	2
Harmony	36	2
Analysis	36	2
Keyboard Harmony	18	1
Counterpoint I or II, each	40	2
Composition I	40	2
Orchestration I	20	1
Conducting I	36	1
Ensemble	15	2
Opera Class	25	2
Dramatic Art	15	1
Terminology and Musicography	12	1
History of Music	25	2
English I and II, each	25	3
Modern Languages, each	25	2
Fine Arts	25	2
Psychology	25	2
European History	25	2
History and Principles of Education	25	3
School Music Methods I, II, and III, each	36	2
Practice Teaching, I and II, each	36	..
Instrumental Class Methods	18	1
Theatre Arts Course	125	5
The Dance	54	2

PRIVATE LESSONS (one-half hour duration)	
Voice	$2, $3, $5
Coaching	$5
Pianoforte	$1.50, $2, $3, $5
Organ	$3
Harp	$3, $5
Flute, Oboe, Clarinet, Saxophone	$2, $3
Bassoon	$2.50, $3
Horn, Trumpet, Trombone, Percussion	$2, $2.50, $3
Violin	$1.50, $2, $3, $4
Viola	$2, $4
Violoncello	$2.50, $3, $3.50
Contrabass	$2, $3
Conducting, Composition, Orchestration	$3, $4, $5
Counterpoint, Formal Analysis	$3
Harmony, Keyboard Harmony	$2, $3
Solfeggio	$1.50, $2
Theatre Arts	$2, $3
The Dance	$2, $3, $5
Languages	$2

Candidates for the degree, diploma, or certificate are required to pay an additional fee of $12 on or before the fifteenth of May of their senior year.

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